awake, longing for sleep. This is particularly the case with cheerful music, which inspires in us bitterness and pain, satiety and home-sickness together, and forces us to sip again and again as at a sweetened draught of poison. The hall of gay, noisy merriment then seems to grow narrow, the light to lose its brightness and become browner. At last we feel as if this music were penetrating to a prison where a poor wretch cannot sleep for home-sickness.

FRANZ SCHUBERT. — Franz Schubert, inferior as an artist to the other great(musicians, had nevertheless the largest share of inherited musical wealth. He spent it with a free hand and a kind heart, so that for a few centuries musicians will continue to *nibble* at his ideas and inspirations. In his works we find a store of *unused* inventions ; the greatness of others will lie in making use of those inventions'. If Beethoven may be called the ideal listener for a troubadour, Schubert has a right to be called the ideal troubadour.

MODERN MUSICAL EXECUTION. — Great tragic or dramatic execution of music acquires Its character by imitating the gesture of the great sinner, such as Christianity conceives and desires him : the slow-stepping, passionately brooding man, distracted by the agonies of conscience, now flying In terror, now clutching with delight, now standing still in despair — and all the other marks of great sinful-